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England, Scotland, France, Germany, and India, in many cases accompanied by the music. Miss Smith has taken her material wherever she has found it, and as a result her book is somewhat uneven in its value, a number of songs having been admitted which evidently are not of popular origin. In the main, the songs of the Gypsies are purely lyrical, ballads or narrative poems being seldom found, and these lyrical poems are characterized by a melancholy fervor, which, in the Spanish ones, rises at times to a dramatic intensity. Such are : —

I will die, that I may see
Whether death can end this frenzy,
This thirst for thee.

Gypsy maid, when thou art dead,
Let them with my very heart's blood
Mark the gravestone at thy head.

I am greater than God in heaven,
Since God will forgive thee never
All that I have now forgiven.

When I have lain ten years in death,
And worms have fed on me,
Writ on my bones shall yet be found
The love I bore to thee.

Miss Smith's pleasant volume offers little material for comparison with the folk-songs of other countries. On page 19, however, is given a Roumanian slumber song, with the remark that this class of songs nearly always begin and end with the slumber-suggesting word, *Nani-nani*. This word is of course the same as the Italian *ninna-nanna*, used in the same way. The word, the origin of which is not clear, is a Romance word, and would seem to indicate that the Roumanian *Gypsy* songs in which it occurs are of Roumanian (*i. e.* Romance) origin.

T. F. C.

SONGS OF FAIRY LAND, compiled by EDWARD T. MASON. New York and London : G. P. Putnam's Sons. 1889 (Knickerbocker Nuggets).

Although this dainty volume of the "Knickerbocker Nuggets" contains nothing of scientific value for lovers of Folk-lore, it is still of interest as showing the effect of Folk-lore upon literature. It has always seemed to the writer that a probable result of the present interest in every branch of Folk-lore would be a quickening of the imagination of the next generation. This, it is well known, constitutes the educational value for children of fairy tales. The volume opens appropriately (since it could not well begin with "A Midsummer's Night's Dream") with Drayton's delightful "Nymphidia ; or, The Court of Fairy," and ends with Hood's "The Plea of the Midsummer Fairies." Between these bounds are some twenty-nine poems, the best known of which is our own Drake's "Culprit Fay." Mr. Mason's collection is made with taste and judgment, and will serve, if no other purpose, to show how much remains to be done in this field. The future poet has a

mine of material in fairy tales and mediæval legends. It may not be amiss to call our readers' attention to the fact that in the earlier volumes of the same series are contained several works of interest to students of folk-tales and folk-songs: these are, "Selections from the *Gesta Romanorum*;" "Book of British Ballads;" "*Æsop's Fables*;" and Lockhart's "*Ancient Spanish Ballads*."

T. F. C.

MYTHS AND FOLK-LORE OF IRELAND. By JEREMIAH CURTIN. Boston: Little, Brown & Co. 1890. 8vo, pp. vi., 345.

J. G. Kohl, in his "Ireland" (Amer. ed. by Harper & Brothers, New York, 1844), remarked on the character of "Ossianic" legends in Ireland, recommending them to the collector, and himself gives a story of the hero Cuchullin. K. von Killinger, in vols. 3 and 6 of his "*Erin*," Stuttgart, 1847-49, gave "*Sagen und Märchen*" of Ireland, after the scanty materials at his disposal, and quoted the remark of Kohl, that in Ireland was to be found more than enough material for a second Thousand and One Nights. Considering that Ireland, from the point of view of the ethnologist, has remained one of the most primitive and interesting countries in Europe, it is a reproach to the study of folk-lore and mythology that the collections thus indicated as necessary have never appeared. Only such collections as the semi-literary tales of Patrick Kennedy, in his "*Legendary Fictions of the Irish Celts*," and a few fragments given by Lady Wilde, in her rather disappointing book, indicate the inexhaustible mass of tradition which folklorists have allowed to repose under their very eyes. Within little more than a year, Mr. Mooney, a visitor from America, who had learned Gaelic for the purpose of studying the traditions of his ancestral country, has printed in the "*Proceedings of the American Philosophical Society*" most interesting contributions; and now Mr. Curtin, likewise an American visitor, presents us with a volume containing the first genuine collection of Irish tales which has been published.

The tales of Mr. Curtin, twenty in number, divide themselves into two classes: first, romantic stories belonging to the common European stock of folk-tales; and secondly, narrations relating to the heroic cycles of Irish mythology. The former of these classes is well represented by the first of his numbers, called "*The Son of the King of Erin and the Giant of Loch Lein*." This tale is not in any way peculiar to Ireland, but a novelette diffused through Europe. The age of the tale in Ireland cannot be presumed to be very great, since the general correspondence of traits, in so long a story, does not permit the assumption of indefinite antiquity. The fourth tale of the collection, "*Fair, Brown, and Trembling*," seems to be a popular reconstruction of the literary form of "*Cinderella*." This being taken for granted, it is nevertheless very interesting to observe in what manner the traits have been altered. That ancient Irish localities are connected with the stories, to our mind, proves nothing in favor of their antiquity; it is doubtless true that such attribution, in comparison with the want of precise local indications in Slavic tales, makes a remarkable difference; but this is ex-